

## William Salomon's Art Treasures to Be Sold at Auction

Collection Is Rich in Italian  
Primitives and Other  
Rare Works.

The important art collection of the late William Salomon will be sold by the American Art Association in January. It is announced. Mr. Salomon was internationally known as a banker, philanthropist and art connoisseur, and the sale of his collection, which dates chiefly from the Italian renaissance and still earlier Italian periods, will undoubtedly prove one of the art events of the winter.

It is rich in primitive and other rare works of art, most of which were procured by Mr. Salomon through the auspices of the late Henry J. Duveen and his nephew, Sir Joseph Duveen. There are also many primitives that were acquired through the house of Wildenstein & Co.

Lorenzo di Credi is represented by a "Portrait of a Young Man," which was formerly in the collection of Count de Janze; Pintoricchio, the Umbrian master, by a beautiful Madonna from the collection of the King of Saxony; Bartolommeo della Porta, by a "Portrait of a Young Man," which was formerly in the collection of the King of Saxony; and a signed "Portrait of a Young Lady" by Bernardino di Conti.

Among other artists represented are Giovanni Bellini, "Virgin and Child"; Alvise Vivarini, "Portrait of a Young Man"; Cima, "Madonna and Child with St. John the Baptist and St. Jerome"; Cosimo Tura, "Madonna and Child with St. John the Baptist"; and a signed "Portrait of a Young Lady" by Bernardino di Conti.

Interesting ancient marbles, among which are three Roman sarcophagi; a Parnassus table, a pair of vases with classical figures, a full length statuette of "St. John the Baptist" by Antonio Canova, and a "Bust of a Young Man," are in the collection. The Italian renaissance furniture consists of important tapestries, redwood tables, chairs, a Spanish rug, a series of early Flemish tapestries and many other textiles.

## HONOR LEGION POLICE TO HOLD ANNUAL BALL

Stage Artists Will Take Part  
in Thanksgiving Event.

The Honor Legion entertainment and ball of the Police Department arranged by Lieut. Martin Regan, president, will take place in the Hotel Commodore Thanksgiving Eve.

In addition to operatic artists, several from vaudeville have received the consent of the Keith booking office to take part. Dancing will follow. The legion comprises about six hundred members, admitted only for meritorious acts of bravery in the performance of duty.

Those announced for the program include Marie Rappold, Dorothy Jordan, Daniel Salazar and Edwin Nystrom, a Hungarian pianist. The band and Glee Club of the Police Department will also take part.

Among the box holders are Commissioner Richard E. Enright, Special Deputy Police Commissioners John A. Harrison, Barron G. Collier, John M. Shaw, Edmund Guzenheim, Col. T. Coleman du Pont and Mrs. Julia Loft. Among others expected are Vincent Astor, Fortune Gallo, Edward F. Albee, Howard Chandler Christy, Col. Michael Friedman, Mrs. Oliver Harriman, Mrs. William Randolph Hearst, Mrs. John F. Hyland, Alfred J. Johnson, Louis G. Kaufman, Marcus Loew, Mrs. Herman A. Meis and Oscar Teschirsky.

## MUSIC ON OLD INSTRUMENTS.

Final Concert of Tribute Week at Aeolian Hall.

In Aeolian Hall last evening the final concert of International Tribute Week was held, marking the close of a series of special musical events in honor of the twenty-fifth anniversary of President Barnes Tremaine's election as president of the Aeolian Company and for his services to music. Walter Damrosch is honorary chairman and a committee of one hundred who have been in charge.

Artists who took part last night included Edith Bennett, soprano; Carlos Salcedo, harpist; Robert Kraft, tenor; Lotta Van Huren, clavi-chordist; Marie Dawson Morrell, violinist; Robert Armstrong, pianist; and the Helen Miller dancers. Old time musical instruments, including the Stein piano, were used to present selections of bygone periods. The concert was broadcast by radio.

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## 'ROMEO ET JULIETTE' REVIVED AT OPERA IN LUXURIOUS SETTING

Gounod's Lyric Play Is Presented at Metropolitan First  
Time Since 1911—'Manon Lescaut' Sung at  
Evening Performance.

By W. J. HENDERSON.

Gounod's "Romeo et Juliette" was revived at the Metropolitan Opera House yesterday afternoon in a manner and with a luxurious setting which promise to give the old lyric play a new lease of life. The reproduction restores Shakespeare to a depleted operatic treasury and enriches the French repertory of the house with a romantic creation greatly needed in these times of frequent repetitions with moderately important changes of cast.

Without doubt "Romeo et Juliette" will be quite new to some of the younger set of opera-goers, despite the fact that it was given no further back than Washington's Birthday, 1921, by the Chicago organization with Mme. Galli-Curci and Mr. Muratore as the lovers. But from the stage of the Metropolitan it had been absent since the season of 1910-11, when it was presented on January 13 with Miss Farrar as Juliette, Dmitry Smirnov as Romeo, Dinah Gilly as Mercutio, Mr. Rothier as Frere Laurence and Mme. Rita Fortis as the page. It had two performances in that season.

For older opera-goers the work is associated with memories of the most beautiful singing ever heard in this city. At this moment it is wise to try to forget the unforgettable Adeline Patti as Juliette, to obliterate from the mind the lovely picture of Mme. Emma Eames, the matchless tones of Mme. Nellie Melba, and above all the moving pathos of Mme. Marcella Sembrich. Nor is it judicious to dwell on the knightly and romantic Romeo of Jean de Reszke, the aristocratic Capulet of Placanton and the admirable Frere Laurence of Edouard de Reszke.

## Opera Is Very Welcome.

Other times other singers, as well as other manners. The opera itself is very welcome. The score is not a monument of genius, to be sure, but it contains some of Gounod's happiest embodiments of sentiment and even rises sometimes to real emotion. The rather cheap waltz song need not be emphasized, but one can hear with pleasure the "Angé adorable" the "gems" of the balcony scene—"Ah, leve toi soleil," "Nuit divine" and "Ah, ne fais pas enlever"—the other gems of the chamber scene, "Nuit d'hyeme" and "Non, ce n'est pas le jour" and the passionate cries of the tomb scene, "O ma femme, O ma bien aimée" and "Viens fuirons au bout du monde."

The more younger opera-goers listen to this work the more they will be willing to believe that old men and old women have not been telling them fairy tales about the famous casts of the '90s. For they will realize that the elegant and polished style of such music demands finished singing. A more than creditable presentation of the music made by Mr. Gatti-Casazza's artists yesterday was one of the noteworthy achievements of his long administration.

It would be exaggeration to say that all the singers had command of the style, but Louis Hasselmans, who conducted, made a gallant and measurably successful effort to bring them all into intelligent cooperation and to create the lyric mood which Gounod had so charmingly conceived. That some failed to realize the ideals was due to long training in a far different school, to anxiety to evoke demonstrations of approval from those to whom nothing appeals but violence and to the obstacles thrust into the path by an unfamiliar tongue.

## Admirable Scene Effects.

But Gounod's poetry was not obliterated, and in the balcony scene, indeed, it was beautifully realized and again in the potion scene there was an illusion of light and impending doom. The admirable scenery devised by Joseph Urban, all steeped in medievalism and possessing an artistic coherence too often missing in operatic settings, aided the actors in giving the stage pictures conviction. The costumes, too, were rich, but in keeping with the play.

No preeminent personal triumph can be celebrated this morning. Miss Bori as Juliette was irresistibly appealing, lovely and lovable dramatically comprehensible and vocally delightful; but she will be a better Juliette in time. Mr. Gigli sang the music of Romeo smoothly and with much beauty of tone. There were even moments when his voice proclaimed the ardor of the young lover. But this tenor is not rich in poetic imagination and his pictures lack grace and aristocracy.

Mr. de Luca was a respectable Mercutio, sang the Queen Mab song very well and died heroically. Mr. Dittus presented a Capulet who must have been at least 55 years old with a daughter of 15. Mr. Rothier was an entirely praiseworthy Frere Laurence. Others in the cast were Mme. Delaunay as the Nurse and Mr. Bada as Tybalt.

## Tolentino Art Fetches \$179,377 as Auction Ends

Wrought Iron Objects and  
Rare Furniture Sold  
for \$74,827.

The Raoul Tolentino sale of artistic properties at Clarke's closed yesterday with total receipts of \$179,377. The Saturday offering of fine wrought iron and rare furniture, representing the cream of the collection, brought \$74,827. Twelve Tuscan carved crimson velvet armchairs, especially valuable because of the completeness of the set, was bought by Henry Styrus for \$2,340. He also bought the six carved Daniel Marot needlework chairs of the Louis Quatre period for \$2,600.

The important Gothic Greek marble statue of Saint Vitus by Antonello Gagini went to R. L. Thompson, agent, for a price not revealed. Mr. Thompson also purchased a heavily carved Renaissance walnut center table of the early sixteenth century for \$3,800 and a Florentine Gothic two light torchere of the fifteenth century for \$1,125. Keeler and Funaro, agents, purchased a Florentine carved Renaissance "treble table" for \$1,550 and for \$2,000 the important "Archaistic" Etruscan bronze covered vase, handsomely chased over the entire body, with a design representing the triumph of an Etruscan king.

Martin Beck paid \$1,250 for two Tuscan Renaissance tapestry armchairs, Mrs. H. Richter \$500 for a Florentine Renaissance relief in terra cotta, Mrs. A. Born \$425 for a Louis Quatre silver vase, Mrs. George Witmark \$950 for a Florentine beechwood and walnut high post bedstead, Mrs. S. W. Strauss \$700 for three Tuscan Renaissance armchairs; Mrs. A. Fleishman \$700 for two Louis Quatre needlework side chairs and \$650 for a Venetian Gothic wrought iron balcony of the fifteenth century.

## EAST INDIAN CURIOS SOLD.

Rare East Indian, Persian and Syrian curios and the collection of the late Lockwood de Forest, Esq., brought \$11,771 at the American Art Galleries at a two session sale, the last of which was held yesterday afternoon. Two early Indian chased brass chairs sold to J. Wilson for \$280 and a Syrian Damascus inlaid walnut chest for \$70. J. Williams, Jr., paid \$80 for two Hindu brass milk jars, \$210 for two other similar jars, and \$75 for three Hindu brass salvers. A panel of four polychrome tiles and a mother of pearl inlaid chest went to the Metropolitan Museum for \$95 and \$200 respectively.

## PHILHARMONIC CONCERT.

Rare Wagner program marked the Saturday concert of the Philharmonic at Carnegie Hall last evening. Mr. Stransky divided his offerings into two groups, the first including the overture to "The Flying Dutchman," the Good Friday spell from "Parsifal," a selection from "Das Rheingold," and the Prelude and Love Death from "Tristan and Isolde." Selections from "Tannhauser" and "Die Meistersinger" and the Rhenish overture completed the evening's entertainment.

The overture to "The Flying Dutchman" was played superbly by the strings, but, unfortunately, it took time for the brass to warm to their work and as a result they were a trifle sluggish and not as steady as might have been desired in that bleak and tremendous phase for the brass, sustained strings and woodwind, which is the chief theme of this superb piece. The following numbers, however, received their full measure of justice in playing under the baton of Mr. Stransky.



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## DIPPEL OPERA COMPANY OPENS IN 'DIE WALKUERE'

Greeted by Audience of 4,500  
in Pittsburgh.

PITTSBURGH, Pa., Nov. 25.—In Syria Mosque here to-night the United States Opera Company, Andreas Dippel, director, opened its season in Wagner's "Die Walkuere." The auditorium, seating 4,500, was filled. The gross receipts exceeded \$15,000.

Mme. Helen Stanley, formerly of the Chicago Opera Company, for the first time sang Siegmund; Mme. Julia Clausen, formerly of the Metropolitan, was Brunnhilde, and Louis Rozsa was Wotan. Both the latter appeared through the courtesy of the Metropolitan. Mabel Jacobs was Fricka, Rudolph Jung the Siegmund and August Otto the Hunding.

Eight young American girls, each six feet tall, appeared as the Valkyries. "Die Walkuere" is the first of six operas that will be presented by the Dippel forces here, and a similar series of six performances of various operas will be given in Cincinnati, Detroit and Cleveland. These three cities and Pittsburgh will form the pivotal points around which the Dippel forces will revolve in seeking to establish permanent opera in this section. Connecting engagements have been booked in the smaller cities, making it possible to present opera six nights a week. For this purpose a double cast has been engaged. The organization carries an orchestra of sixty-five. The company was organized by Mr. Dippel.

## HEIFETZ GIVES FINE RECITAL.

Violinist Shows Great Force and  
Power of Expression.

Jascha Heifetz, violinist, gave his second recital of the season in Carnegie Hall yesterday afternoon to an audience which crowded not only the seats but every available inch of the stage and packed the standing room at the rear. Brahms's sonata No. 2 in A major and for the violin alone, Bach's sixth sonata were the great attractions of a varied program which included a lighter group of compositions by Tchaikowsky, Glazounov and Wieniawski and closed with Chopin's nocturne in D major and Paganini's "Perpetuum Mobile." Vocalists have been exhausted on Mr. Heifetz. It is enough to say that his interpretation of the Brahms sonata was close to perfection, barring a slight lack of vigor and volume in the first movement. It was an exquisite miniature, portrayed in delicate shades which soon broadened into the firm, full colors of the andante tranquille. The whole was impeccable in purity and intonation.

There are few players who give such a definite impression of unlimited technique constantly held under perfect control as does Mr. Heifetz. And this quality showed unmistakably in Bach's brilliant fugue to his sixth sonata. Mr. Heifetz's resources have broadened immeasurably since his debut in America, in 1917. His repose and freedom from flourish and similar physical appeals to the eye are deceptive, for this young artist has great force and great powers of expression. Several delightful waltz solos were rendered with all of Mr. Heifetz's traditional delicacy and flawless execution. And the "Saltarella" of Wieniawski was rendered with all the grace and color so often associated with the playing of the fiery composer.

Jascha Heifetz has made a firm position. He never offends the ear. He has consistently developed from a young artist remarkable for brilliance and flawless technique to a virtuoso whose national force has grown prodigiously. His delightful touch is even more exquisite and whose force and power of expression have deepened much.

## WILL BROADCAST MUSIC FROM CAPITOL THEATER

WEAF to Send Out Afternoon  
and Evening Programs.

The Capitol Theater musical program arranged by S. L. Rothafel, director, will be broadcast from the theater to-day at 2:10 and again at 7:40 this evening.

This will be accomplished by the American Telephone and Telegraph Company by means of a microphone twenty feet from the roof and thirty feet from the stage. The music is caught by the amplifiers and carried over telephone wires to station WEAF and broadcast from there.

The program will include the last movement of Tchaikowsky's "Fourth Symphony," the "Nutcracker Suite" by the same composer as arranged for the ballet by Alexander Oumansky, and the prelude to Goldwyn's screen production of "Hungry Hearts," in which William Robyn, tenor, and Betsy Ayres, soprano, will sing "Where the Voila Flows."

## "AS IT HAPPENED" COMING.

Through a sudden shift in bookings Samuel Wallace's new production, "As It Happened," which is said to have won favor on the road, will come to the Ritz Theater, opening next Wednesday night. It is a melodrama by Elmer L. Rice, who wrote "On Trial," and is based on Hayden Talbot's story, "It Is the Law." Lester Loneragan has staged it, and among those who will act in it are Alma Tell, Arthur Hohl, A. H. Van Buren, Warburton Gamble, Alexander Onslow, William Ingersoll, Ross Burdick, Walter Walker, Hans Robert, Charles P. Bates, Frank Westerton, Valerie Valerie, Joseph de Stephanie, C. W. Goodrich, Richard Stephenson and John F. Roche.

## SCHOOLBOYS TO GIVE PLAY.

Graduates of Public School No. 2 will give their annual entertainment in the building at Grove and Hudson streets to-morrow evening. There will be a play by the boys, entitled "Greenwich Village, Old and New." The entertainment will be attended by more than 850 members of the B. D. L. Southland Association, all graduates of the school, among whom are many prominent men of the business and professional world.

## MUZIO NOT SUED, SHE SAYS.

Denies Wife of Her Manager Has  
Brought Action.

SPECIAL DISPATCH TO THE NEW YORK HERALD.  
CHICAGO, Nov. 25.—Miss Claudia Muzio, dramatic soprano, formerly of the Metropolitan Opera Company, arrived here today to sing with the Chicago Civic Opera Company. She denied that an action has been filed against her by the wife of her manager, S. Scott.

"There has been no suit filed," she said, "and I am certain none will be filed. Mrs. Scott and I are the best of friends." Miss Muzio, an American born artist, will make her first appearance here week after next either in "Aida," "Il Trovatore" or "Andrea Chenier."

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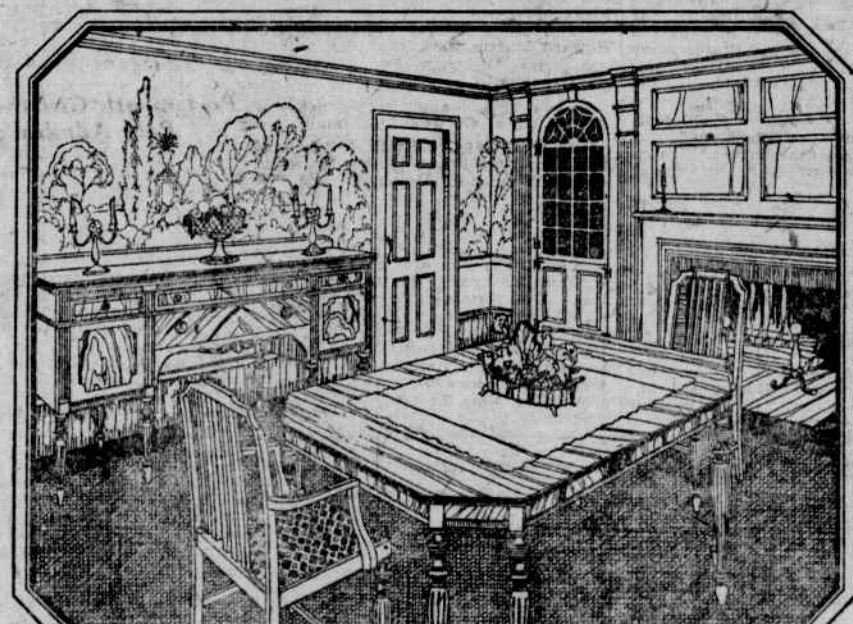
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